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DELIVERED TO THE

**STUDENTS OF THE EDINBURGH
SCHOOL OF DESIGN**

ON THE

OCCASION OF THE DELIVERY OF PRIZES

FOR THE YEAR 1865-66

BY

ROBERT HORN, ESQ.

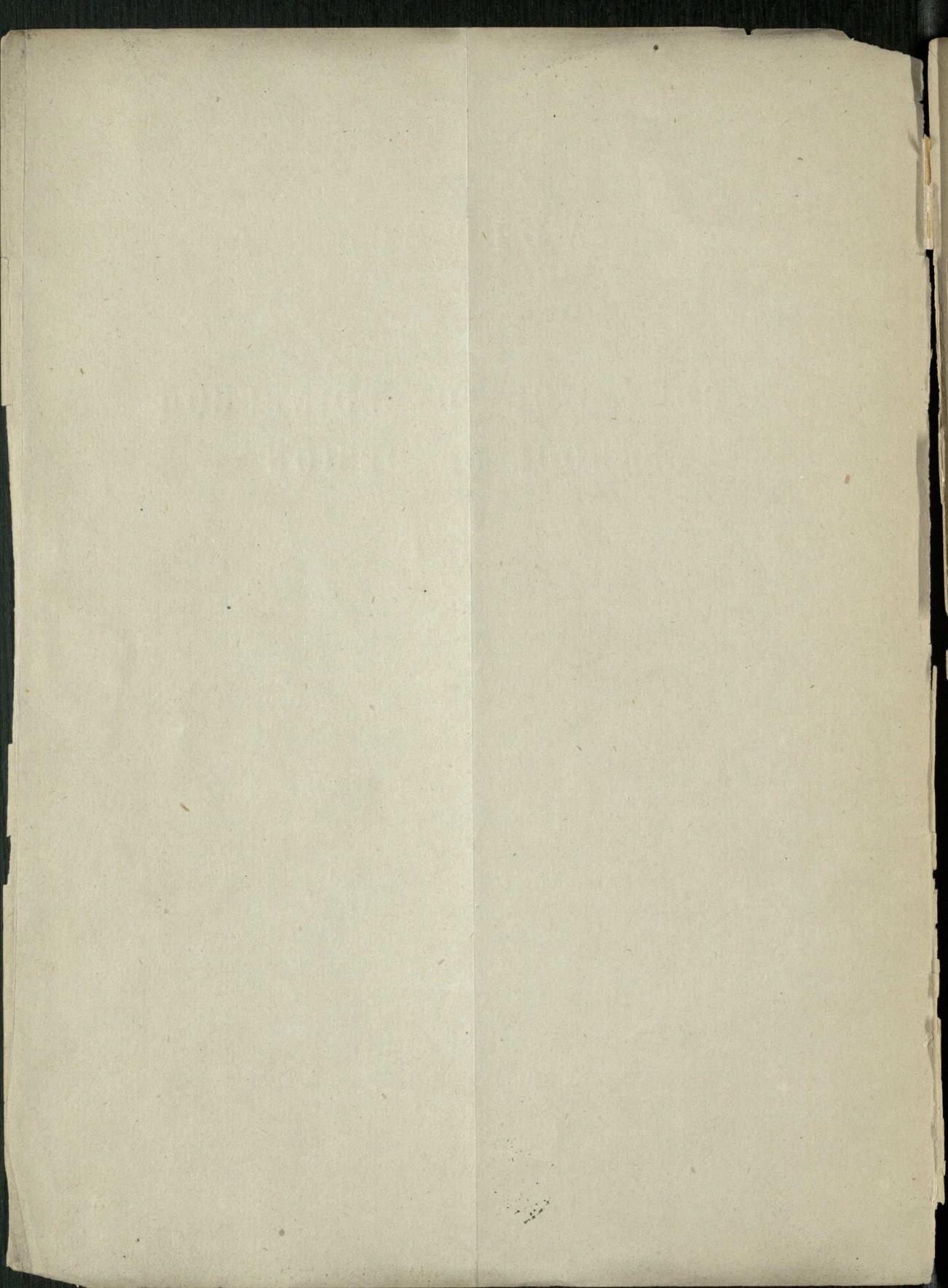
ADVOCATE

ONE OF THE COMMISSIONERS OF THE BOARD OF TRUSTEES OF
MANUFACTURES IN SCOTLAND

EDINBURGH

PRINTED BY WILLIAM BLACKWOOD & SONS





*St. & A. Dept.
Edinburgh School of Design*

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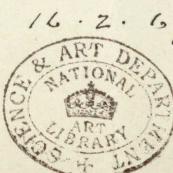
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EDINBURGH

PRINTED BY WILLIAM BLACKWOOD & SONS

1867



HRS
27.8.96

A D D R E S S.

LADIES AND GENTLEMEN,—

ALL present, I am sure, have listened with deep interest and satisfaction to the Report you have heard, affording, as it does, continued evidence of the stability and vitality of our School of Art. I can say nothing better of it than that it fulfils both of the tests of success put by Professor Lyon Playfair on a similar occasion last year—viz., in the unchanged confidence of the public, evidenced by an increased attendance of Students, particularly at our Central School; and in its results, evidenced by honours awarded to our Students in free competition with those of the other Art Schools of Great Britain. In this latter particular, no doubt, we do not this year stand so pre-eminent as we did last, owing, I believe, partly to a good many of the older Pupils having left us, whose places have not yet been supplied by others equally advanced. But, irrespective of this, it would not have been reasonable to expect that we should this year

have maintained the same exceptionally high place as last, any more than it will be for you, ladies and gentlemen, individually to expect at a later period of your career to be, year by year, always alike fortunate in your work. But your success in the national competition has been most creditable; and I am sure the public, when they have an opportunity of seeing the admirable Drawings and Models now in the rooms, will be satisfied, as the Board is, that they afford promise of excellence in every department as satisfactory as in any former year.

I have, therefore, on the part of the Board—who have done me the honour to ask me to preside on this occasion—to tender to Mr Hodder, Miss Ashworth, and their Assistants, our renewed acknowledgment of the zeal and ability with which they have discharged their duties; and, at the same time, to you, ladies and gentlemen, the Students in the School, to express our grateful sense of the enthusiastic and sustained devotion to your work, which could alone have achieved such results. The “*fervidum*,” or rather the “*PER-fervidum ingenium*,” has generally been attributed to our countrymen. Long may it be a characteristic of the Pupils of this School, provided it continue to be in combination with that other quality, in which Mr Hodder, on a former occasion, spoke of the Scottish Art-student as standing unrivalled—viz., “Perseverance—a dogged determination to overcome all difficulties that

beset the path of progress ; patiently plodding step by step in the prescribed course of study ; thinking nothing unnecessary which requires his mastery ; and all labour cheerfully given until this is accomplished." Whether these be National characteristics or no—of this, at all events, you may be sure, that those among you who may be lucky enough to possess them, cannot fail to attain ever-fresh originality of design, or rich variety and truthfulness of expression, or vigour and thoroughness of execution—with all of which qualities in union you must necessarily attain the foremost rank in Art, and with any one of which you cannot experience failure.

Ladies and gentlemen, your future avocations will, I know, lead you into lines of occupation, in some respects, considerably different. Did time permit, it would not, I think, be difficult to show that these differences are chiefly in modes of expression merely of the same central faculties and ideas. But without occupying your time upon anything merely speculative, allow me to state to you, in as few words as I can, the practical views which occur to me as to your present position and the future prospects of each of the two great classes in which you will soon be ranged, as devoted either to the Fine Arts, commonly so called, or to what have been termed Art Manufactures. In one particular, you have a common advantage and corresponding ground of encouragement ; in others, your advantages

and difficulties are in certain aspects the converse of each other.

One inestimable privilege you enjoy in common—viz., that you have the benefit of the highest Art-training, and access to the best Classical Models for study—particularly in the Antique Department—in a city where you live constantly under social influences adapted equally to the development of your genius and to the correction of your mistakes, as effective as, if not more so than, you could have experienced anywhere else in Europe. This was the opinion expressed to me by a very competent authority, Professor Kinkel, on the occasion of his visit to Edinburgh some years ago. Our Artists, he remarked, neither live in a city too small—like Düsseldorf, which he instanced—in which they should be shut up too much by themselves, and so run the risk of becoming academical mannerists; nor in huge Babylons—like London and Paris—in which they should run the risk of being swamped as a distinct body, and so lose their *esprit de corps*. Then, further, no one can consider the strikingly picturesque features of our old metropolis, set like a gem in the centre of the richest expanse of our native Scotland, or the stirring memories associated with almost every foot of ground within its precincts, and fail to see that those gifted with the peculiarly impressionable susceptibility of the true Artist, must here daily breathe an atmosphere of

inspiration. Add to this the influence of the free institutions under which we live, in giving robustness of personal character to the Artist himself, as well as to the citizens, to whose stern yet sympathetic criticism he is constantly subjected,—and I agree with Professor Kinkel, that it would be difficult to imagine a field better adapted to wholesome Art-culture than that in which you labour.

Here, however, your community of advantage stops. You who intend to devote yourselves to the Fine Arts, strictly so called, start from a platform already elevated by your predecessors to a level which, while it in one point of view affords you aid and encouragement, in another certainly involves serious responsibilities and difficulties. You, again, who intend to devote yourselves to one or other of the many departments of Art Manufacture, while you may be said still to have to surmount all the difficulties of first adventurers, have, as a counterbalancing advantage, open to you an all but unlimited field of enterprise to take easy possession of.

First, as regards those of you, ladies and gentlemen, who mean to devote yourselves to the Fine Arts proper, allow me to impress upon you the high position to which the Scottish School has already been advanced, and which we look to you to sustain.

I well recollect the time when I had no idea of the works of Raeburn, Wilkie, Patrick Nasmyth, or John

Thomson, as being at all to be judged of according to the standards of what had been termed High Art. Their simple truthfulness to Scottish nature seemed, in my Scotch eyes, to divest them of all such pretensions. The truth first broke upon me when, in 1834, I saw Wilkie's 'Reading of the Will,' in the Royal Gallery at Munich, placed side by side with masterpieces of Italian, Flemish, and German Art, and when I listened to a critical exposition of its great qualities from a foreigner versed in all the canons of composition, chiaroscuro, colour, expression, and the rest of them.

Not long afterwards another incident called my attention still more directly to the merits of our home-grown Art, to which, I am sure, you, ladies and gentlemen, will pardon me for alluding, as it may amuse you, though a friend near me, I know, will hardly forgive me for introducing his name. William Howison's engraving, after Mr Harvey's 'Curlers,' had somehow found its way to Rome, and had there so rivetted the admiration of a Roman Artist that, without having seen the picture itself, he devoted his time and labour to a copy of it in Mosaic, done as he best could from the engraving, colour being supplied from his own fancy. That Mosaic I recollect afterwards seeing for sale in this city at the price of £150. So earnest and unprejudiced a tribute by a foreign Artist to the merits of my countryman, then but a young man, was one of the first things that led me to cultivate his

personal acquaintance, and to look more closely at his works. Accordingly I looked out with no ordinary interest for his next exhibited one, which, I think, was his 'Battle of Drumclog.' That picture I studied fresh from battle-pieces by Salvator, Borgognone, and Wouvermans, to be found in most of the great Continental Collections; and with the advantage of comparison with other works in our own Edinburgh Exhibition, at a period when we used still to have Turner, Landseer, Mulready, Wilkie, Thomson, and Roberts as living contributors. I need not say with what intense gratification I saw the estimate I then formed of George Harvey as a true Artist, confirmed two years ago by the suffrages of his brethren, who placed him at their head, after his title to that honour had been vindicated by the production of a long procession of truly great pictures of the most varied description, bearing mutual resemblance only in the possession of the same highly poetical invention and feeling, masterly skill in composition, breadth of handling, and rich yet delicate and transparent colour, and, above all, invariably pure and noble in aim.

The productions of other Scottish Painters—many of whom happily still survive to give strength and dignity to our School, not only here, but in London, while some, alas! have gone from among us—have now, I believe, thoroughly satisfied the British public that they, as a class, are generally marked by the same characteristics.

It was in the same way—from the estimation in which I found our Scottish Sculptors were held by Thorwaldsen and Gibson so long ago as 1834 (among them John Steele, who, when hardly out of his teens, had modelled his ‘Alexander and Bucephalus’) — that I first learned justly to appreciate the works of the masters in that department, of whom we are now so justly proud.

And here I cannot sufficiently express the sense which, in common, I am sure, with all of you, ladies and gentlemen, I entertain of the generosity, not of the English public and the English press merely, but specially of English Artists, who have always been the foremost to recognise and reward true merit in our countrymen. It has been my fortune to listen to criticism upon the works of Scottish Artists, distinguished alike by kindness and discrimination, from Mr Ruskin, as well as from members of the Royal Academy. And I am sure all present must have felt their hearts warmed by the reception which the latest emigrants from amongst us have met in London, from the most distinguished Royal Academicians, notwithstanding the somewhat formidable irruption by which they had been preceded, which had brought down upon our friends some good-natured jokes about “Scotland Yard.”

Ladies and gentlemen, were it not that it would occupy your time more than I feel would be justifiable, I could give you abundant other proofs of the same gener-

ous recognition by foreigners also, of the merits of our Scottish School. For example, you will find in a French work, of date so long back as 1858 (Vapereau's 'Dictionnaire des Hommes Contemporains'), biographies not only of Wilkie and Thomson, Sir John Watson Gordon, Graham Gilbert, and David Roberts, but of Sir Francis Grant, George Harvey, John Steele, William Calder Marshall, Robert Thorburn, Robert Scott Lauder, Horatio Macculloch, Joseph Noel Paton, and Thomas Faed, with notices of some of their principal works up to that time, accompanied by laudatory criticism, which I regret I have not now time to quote to you. I rather content myself with recording another testimony, which I know will interest you more than that of M. Vapereau. In 1856, Mr Wilson afforded me the privilege of spending a day in his well-known Gallery at Banknock, in the society of Mademoiselle Rosa Bonheur, accompanied by Mr Maclise and Mr Frederick Goodall. There were then in Mr Wilson's Collection very choice examples of Turner, Etty, Sir Edwin Landseer, and John Linnell; of Lablache and Edouard Frère; as well as of Mademoiselle Bonheur and Messrs Maclise and Goodall themselves. It was, perhaps, natural enough that they should, notwithstanding, devote their chief attention to the examples they had before them of our own School. But I was by no means prepared for the noble recognition of

brotherhood they gave them, as acknowledged to have taken a place side by side with themselves in European estimation. One only individual instance I cannot deny myself, under present sad circumstances, the satisfaction of giving you. In course of her survey, Mademoiselle Bonheur called special attention to one small landscape, exclaiming that it had unmistakable power of colour, atmosphere, and marked national character about it. You may conceive the delight it gave me to inform her that that landscape was from the hand of Horatio Macculloch.

Ladies and gentlemen, I have detained you at, I fear, too great length with a detail of evidences, more particularly those which have occurred to me derived from foreigners, on which I have come to believe the high position of the Scottish School to be now thoroughly established. And I shall conclude what I have to say to you who aspire to follow in the footsteps of such predecessors, that you can hope to succeed, not by imitation either of them or of older masters, but only by doing as they did —viz., relying on your own powers of invention in your design and subject, and going direct to Nature for all the details of execution. Not that you should not profit by every opportunity of catching inspiration, cultivating your taste, and enlarging your technical resources, by careful study of Antique Models, and examples of the best Modern Masters, wherever accessible to you; of

making yourselves acquainted with Anatomy, Perspective, Chemistry, and other branches of knowledge cognate to your pursuits ; and specially of occupying your leisure hours with the perusal of the works of such men as Reynolds and Ruskin, who have written not merely learnedly but lovingly upon Art-subjects : but, to use a liberty with Hudibras, all the time remember that—

“A mere Academician’s rules
Do teach him but to name his tools.”

If you rest content with the mere acquisition of the learning of your profession, it will, I fear, leave your works but “flat, stale, and unprofitable.”

You, again, ladies and gentlemen, who look forward to devoting yourselves to the other great department—what has been termed Art Manufactures—have before you a course of no less arduous difficulty, if you aspire to the achievement of a really high standard of success. But you have, I think, if possible, still greater hopes of encouragement, though on somewhat different grounds. One of your difficulties in the production of works of original genius, in many of the branches of your wide department, you may at first find in the all but absolute perfection of the old Grecian and Etruscan Models, not only in form, but in details of enrichment. In matter of mere beauty of form, I fear it would be vain to hold out hopes of invention to you. But really in this difficulty, if difficulty it can be called,

you are not singular, because in all Arts the same limitation to a few elementary principles will be found. There is, however, open in yours, as in other Arts, an unlimited field for plastic genius, in the discovery of new combinations and adaptations of simple forms of permanently recognised beauty. Like the bits of coloured glass in a kaleidoscope, their combinations are all but endless. And I believe I speak in accordance with the opinion of the best Art-critics and most experienced Art-workmen, when I say that, while you thus make endlessly new combinations of the simple forms of the Antique, you will, when you either depart from them, or obscure them with too much detail of "ornamentation," as it is sometimes ludicrously termed, be sure to produce only such *monstrosities* as were so well described to you last year by Professor Playfair, which every man of sense and cultivated taste now rejoices to have seen discarded from our shops and dwellings. That result is owing mainly, doubtless, to the instrumentality of the National Expositions of 1851 and 1862, aided as they have been by others we already have had, and I trust will continue from time to time to have, in our city and elsewhere in the United Kingdom.

This single circumstance of the great and sudden improvement in the public taste, forms one of the peculiar advantages you possess over Students who intend to limit themselves to the Department of the Fine Arts. The

demand for an entire renovation of all articles of taste, and even of ordinary utility, in domestic use, calls for an unlimited fresh supply, which can only be given by the exercise of the genius and industry of skilled Art-workmen.

A second obvious advantage you possess over the devotee to the Fine Arts, is the greater safety of your position. Over and over it has been my most painful experience to meet with instances of failure in the Fine-Art Department, even among men of high merit. Speaking generally, it may, I fear, be said of those who cultivate the Fine Arts, as of those who cultivate the Muses, nothing short of the *highest* excellence in them is success. In most branches of the Department of Art Manufacture it is altogether otherwise. Even in the branch which gave full scope to the genius of Benvenuto Cellini, any workman who conscientiously does his best, with the assistance of such training as lies within his reach in our Edinburgh School, is certain, especially as matters now stand among us, to attain a considerable measure of success.

I might go on to enlarge upon the unlimited field that lies peculiarly open to the Art-workman. Indeed there is hardly any one of the ordinary occupations of life in which good Drawing, and the other technical accomplishments to be acquired in this School, are not likely to be of invaluable importance. And I would

desire to add my own testimony to that of Mr Hodder, that in no city in the world, I believe, at this moment is there a greater desire than there is in Edinburgh among employers to give the highest encouragement to meritorious Art-students. Of course it must be understood in what the training of this School consists. It does not profess to enable its Students at once to walk forth in the full panoply of practical workers in metal, wood, glass, pottery, house-decoration, or any other special branch of Art-industry. The technical methods applicable to each of these they must hereafter acquire for themselves under the ordinary discipline of apprenticeship in their several vocations. All we profess to do, is to furnish the Art-apprentice with the means of applying his peculiar materials in improved forms of Beauty and Utility.

But while I would thus hold out encouragement to even the humblest aspirants, I trust that among you, ladies and gentlemen, there may be at least a few animated with a higher inspiration of genius in one or other of the many branches of this department. Who can have looked upon the works in metal, ivory, glass, and pottery that have been shown in our Art Expositions, without seeing that they entitled the men who designed and wrought them out to the sacred name of Artists in the highest sense? Can any one have looked at the decorations of the Loggie of the

Vatican, without feeling that even Raphael was worthily employed upon them? Or who doubts that the men to whom we owe the shrines of Carlo Borromeo at Milan, and of Sebald at Nüremberg, were embued with artistic genius and feeling in the highest sense? And is it to be said that we, Scotchmen and Scotchwomen, who have proved to the world our capability of reaching the highest strain of Poetry, whether expressed in words, on canvass, or in marble, are content to settle down and acknowledge our inferiority in other kindred productions? Ladies and gentlemen, it is to you that your countrymen have to look for removing this reproach from us. And, thanking you for your kind attention to the remarks by which I have humbly endeavoured to stimulate one and all of you to high aim and sustained effort in your several vocations, I trust that your future success in life will be in accordance with the early promise it has been the duty of the Board I represent to-day gratefully to recognise.

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APPENDIX.

REPORT UPON THE SCHOOL OF ART, YEAR OF INSTRUCTION 1865-66, for the DELIVERY OF PRIZES ON 24TH JANUARY 1867.

The School of Art of the Board of Manufactures has remained, during the year of Instruction 1865-66, under the able instruction and personal supervision of Mr C. D. Hodder, assisted by Mr W. A. Morley, for the Male School; and of Miss Ashworth, Mistress, assisted by Miss Byres, Teacher, for the Female School. In both these Schools there has been an increase of Students. At the Central School, Royal Institution, the numbers are—

In the Male School,	399	Students.
As compared with, in the previous year,	383	"
In the Female School,	222	"
As compared with, in the previous year,	198	"
Total at the Central School,	621	"
As compared with, in the previous year,	581	"
Being an Increase in the Male School of	16	"
And in the Female School of	24	"
Together an increase at the Central School of	40	"

The increase in the number of Students at the Central School has been progressive every year since its affiliation with the

Science and Art Department. There are now at the Central School 124 more Students than were in it in 1858-59, the first year of the affiliation, only eight years ago; and there are 308 more Students than were in it in the year previous to the affiliation; so that, since its connection with the Science and Art Department, the Central School has all but doubled the number of its Students; the comparative numbers being—

313 Students previous to affiliation;

621 Students since affiliation;

while the works that are produced in the School will bear comparison with any that have ever been brought out in it.

The Schools in the City receiving Drawing Instruction from the Teachers of the Central School, are—

1. Moray House Training College,
2. Do. Common School,
3. Newington Free Church School,
4. Deaf and Dumb Institution,
5. Northern District Free Church School,
6. Orphan Hospital,
7. Dr Andrew Thomson's School,
8. Lancasterian Female School,
9. St George's Parish School,

being one more School—viz., St George's Parish School—than in the previous year. The total number of Students under instruction at these different Schools is 1616, being 154 more Students than in the previous year; and if the number of Students at these Schools be added to those of the Central School, it makes a total of 2237 Students receiving Drawing Instruction; being 194 more Students than in the previous year.

In last year's Report it was stated "that changes were in course of introduction by the Department of Science and Art, the result of the decisions arrived at upon the Report of the Select Committee of the House of Commons of 1864, and that these changes would be introduced into the Edinburgh School

for the year 1865-66," the year now reported on. They have been introduced accordingly, and the School has been worked throughout the year under the new system. By this system—

1. The local examination of every School at its own place of meeting, by an Inspector sent from the Science and Art Department, London, has been abolished; and there has been substituted the transmission to London from each School in the kingdom, upon an appointed day in March, of all the works done in the School for competition of that year, which are then brought under examination by the Department, and into comparison one School with another; those found deserving being rewarded with minor prizes of Books, Photographs, Boxes of Instruments, &c. The best of these works are selected for the National Competition.

2. In the National Competition the standard has been greatly raised by the reduction in the number of prizes, and by the conditions of excellence required. National Medallions, which used to be the prize for the National Competition, and the number of which was formerly unrestricted, except in the capacity of students to gain them, are abolished; as have been also the local bronze medals. In lieu thereof the following total of medal prizes has been substituted, viz.:—

10 gold medals,
20 silver do.
50 bronze do.

making altogether only eighty medals to be awarded among the whole of the Government schools of the country, consisting of upwards of one hundred principal schools, besides several branch schools attached to them. This reduction, of course, limits the highest prize, the gold medal, to those schools which happen in the year to possess one or more students of exceptional talent. In so far as the mass of the students are concerned, a school may be in excellent condition as respects the general standard of the works produced in it, yet not perchance

have a student of such marked talent as to enable the school to receive a gold medal, that medal not being awarded for a fixed standard of excellence, as was the national medallion, but for the best work out of many that are excellent. Indeed, a school may at times be fortunate enough to possess more than one such student, but the rest of its works be deficient. No doubt, to the individual student, the stimulus of such a prize is greater than the national medallion, but as evidence of the general merit of the school it is not so complete a test.

In the male school one silver medal and four bronze medals have been gained in the National Competition; and in the female school one silver medal, one bronze medal, and two Queen's prizes. In both schools numerous other prizes have been gained in the several grades of competition appointed for the March examination.

In the male school two of the most advanced students have left for London, viz.:—

ALEXANDER C. BEATTIE, a student of great merit and distinction, who, for the ability he had displayed, received an appointment, under the Science and Art Department, to assist in the decoration of the new buildings at present being erected at South Kensington; and

ALEXANDER CRICHTON, who has left to try his fortune in the metropolis as an industrial artist.

Each of these students had gained the prize given by Mr Scott for design, as also national medallions; and they had been as remarkable for their industry as for their talent and skill.

The Lords of the Committee of Privy Council on Education, by a minute passed in July 1866, invested the proceeds of the exhibition of the jewels presented to Her Royal Highness the Princess of Wales on the occasion of her marriage, to found scholarships to be competed for by the most distinguished female students of all schools of art in the United Kingdom in connection with the Science and Art Department. The sum

available is £36 per annum, which has been divided into two scholarships of the value of £25 and £11 respectively, to be awarded to the two female students who have taken the highest prizes for the year in the national competition. The holders are enabled to compete annually for the retention or renewal of these scholarships, but they cannot be held by the same individuals for more than three years. The scholarships thus alluded to may, in any year, be gained by female students from the Edinburgh School of Art; and to those desirous of making art a profession, the acquisition of one or other of these scholarships might prove of considerable aid, and enable them to continue their attendance at the school for a longer period, so as to increase their knowledge of design and their proficiency in it.

The worshipful Company of Plasterers, London, have offered the undermentioned prizes for designs in competition, which will be adjudicated upon by the Science and Art Department in March of this year.

1. For an original ornamental corner or angle, suitable for panel on a ceiling or wall, with a portion of border attached, in any style, to be designed and modelled in plaster by the competitor—

First prize, £8.

Second do., £4.

2. For the best model in plaster, from a photograph design—

First prize, £4.

Second do., £2.

3. For an original design for a floriated or ornamental diaper, either square or lozenge-shaped, suitable for a panel of a ceiling or wall, to be executed either by shading in chalk or painting in monochrome, in oil or water colours—

First prize, £5.

Second do., £2.

Such prizes as these being offered by this great company in the metropolis, the ancient representatives of a practical trade

of the utmost importance in architecture, shows their appreciation of the value of Schools of Art to Artisans, and that the effect of these schools is to introduce into the different branches of manufacturing industry, men not merely possessed of mechanical skill, but brought up to have a cultivated eye for form and design, and with their talent for invention enlarged by being properly trained and directed.

Mr Thomas Scott, Junior, of the firm of J. & T. Scott, Upholsterers, George Street, has been so good as to renew his prize of five guineas for ornamental design, and at the same time to state that he will give the prize again for the following year of 1866-67, making five years in succession that he has most liberally bestowed this prize. The thanks of the Trustees are due to Mr Scott for the continued interest he has taken in the advancement of the school, while it may be a gratification to him to be assured that the encouragement he has given to it, is known to have had the most beneficial result upon the prospects in life of more than one of those young men who have successfully competed for his prize.

The Board of Trustees have as usual granted a sum of £30 out of their funds, to be subdivided into prizes to advanced Students in the respective departments of the school, and these prizes and Mr Scott's will now be distributed to the winners of them, along with the medals and other prizes from the Science and Art Department.

(Signed) B. F. PRIMROSE, Sec.

BOARD OF MANUFACTURES, EDINBURGH,
23d January 1867.

ANALYSIS OF THE OCCUPATIONS OF STUDENTS IN THE SCHOOL
OF ART OF THE BOARD OF MANUFACTURES, FOR THE YEAR OF
INSTRUCTION 1865-66.

MALES.			Brought forward,	257
Advocate,	.	1	House and Coach Painters,	12
Artists,	.	5	Printers,	2
Architects' Draughtsmen,	.	9	Plumbers,	3
— Pupils,	.	15	Plasterers,	4
Bookbinders,	.	2	Printseller,	1
Builders' Apprentices,	.	2	Solicitor,	1
Boot and Shoemaker,	.	1	Surfaceman,	1
Brassfounders,	.	3	Silver Chasers,	4
Clerks and Shopmen,	.	19	Silversmiths,	3
Carvers, Wood,	.	13	Sculptors,	2
— Stone,	.	3	— Apprentices,	3
Cabinetmakers,	.	7	Surgeon,	1
Captain, Army,	.	1	Students, University,	3
Designers,	.	2	— Art,	11
Die and Stamp Cutters,	.	6	Teachers,	3
Engravers,	.	17	Teachers, Pupil,	19
— Wood,	.	18	Tile-layer,	1
— Picture,	.	1	Upholsterers,	4
— Seal,	.	4	Whipmaker,	1
Engineers, Civil,	.	2	Attending School,	46
Fitters and Turners,	27		No Profession,	17
Fringemaker,	.	1	Total,	399
Glass-Stainers,	.	3		
Gardeners,	.	7		
Jewellers,	.	2		
Joiners,	.	37		
Japaners,	.	3		
Lithographers,	.	24		
Lapidaries,	.	2		
Millwrights,	.	2		
Masons,	.	9		
Major, Army,	.	1		
Modellers,	.	3		
Photographers,	.	3		
Photographic Colourists,	.	2		
Carry forward,	.	257	Total,	621

